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SALE NUMBER 4212

FREE PUBLIC EXHIBITION

*From Saturday, November 30, to Time of Sale*  
*Weekdays 9 to 6 • Sunday 2 to 5*

• • •

PUBLIC SALE

*Friday Evening*  
*December 6, at 8:15 o'clock*

• • •

EXHIBITION & SALE AT THE  
AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES • INC

30 East 57th Street  
New York City

• • •

*Sales Conducted by*

HIRAM H. PARKE • OTTO BERNET • H. E. RUSSELL, JR.

1935





# IMPORTANT PAINTINGS

INNESS • SARGENT • TWACHTMAN • WEIR  
HASSAM • PRENDERGAST • BLAKELOCK • FULLER

WORKS BY MONET • RENOIR • VAN GOGH  
L'HERMITTE • COURBET • OTHER FRENCH ARTISTS

THE PRIVATE COLLECTION OF

J. K. NEWMAN

*New York*

*Public Sale By His Order*

*Friday, December 6, at 8:15 p. m.*



AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES • INC

1935

## PRICED CATALOGUES

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A priced copy of this catalogue may be  
obtained for one dollar for each  
session of the sale



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The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

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SALES CONDUCTED BY HIRAM H. PARKE, OTTO BERNET, AND H. E. RUSSELL JR.

AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES • INC  
30 EAST 57TH STREET • NEW YORK

Telephone PLAZA 3-1269

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## FOREWORD

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SINCE the first exhibition at Nadar's in Paris in 1874 the Impressionist thesis has commanded an ampler hearing. It developed its argument fiercely, above the noise of heckling at the Julien, and was presently heard in America and even—for the Channel is in these matters wider than the Atlantic—in England. Nineteenth century naturalism had stated its case in terms of the eternal poetry of landscape, and had brought to a high degree of efficiency its organization by way of linear composition and carefully planned effects of illumination. The Impressionists, led by Monet, leaped to the antithesis and demanded a pictorial account of that which could not, by definition, be eternal—the mood of a moment. And since that which remains is line and that which changes is light, it must be given by composing with light and light alone. Values and the rendition of movement must hence be organized by juxtaposing 'luminous particles', and their synthesis—pure color—was to be the whole story. To the stupefaction of everybody, it was brilliantly possible.

Mr. Newman's collection is a reminder of the lasting influence of the work of the Impressionists in Paris and its reflection in the art of America. Chronologically, its contact with Impressionism begins with Monet, the leader in the difficult days of the *refusés* and the greatest name in the group, who is represented by two important examples, a view of Antibes [Number 40] basking in the southern sun, and *La Femme à L'Ombrelle* [Number 36] in a garden such as he loved to paint, filled with prismatic tints and vibrating shadows like his Japanese water garden at Giverny, with its flowers brought from all parts of the world.

Renoir showed at the First and Second Impressionist Exhibitions of 1874 and 1876, but his interest in figure painting led him to pursue a different path. He directed his attention to the fugitive play of light upon flesh, and the sensuous quality of his observations turned him above all into a painter of women and children. Two figure subjects by him [Numbers 33 and 37] illustrate both the essentially original character of his genius and—in a kind of paradox—his debt to Impressionism.

Not less was its influence upon the powerful American group: Childe Hassam, Twachtman, Weir, Theodore Robinson, Lawson, and Prender-

gast, and even Sargent, working at fashionable portraiture in England. Sargent was among the first to bring to that country the knowledge of what was happening in Paris, to reorganize his color harmonies upon the harmonies of Manet, and, more important still, to seek in his portraiture to record the fleeting emotions of the moment. The portrait of the joyous and engaging *Mme Errazuriz* [Number 38], built up rapidly with broad brush strokes worthy of Hals, has something of that same ephemeral and sparkling quality which Impressionism sought in the mood of a landscape.

Although in America events had taken the same course, the break with the preceding tradition of Romantic naturalism—represented by a fine Inness, *Silvery Autumn* [Number 42]—was less complete; and much of the Swedenborgian mysticism and lyrical vision of the latter painter is found in the next generation of his fellow countrymen, and more particularly in Twachtman. John Henry Twachtman (1853-1902) contributes to the collection no less than eight canvases, which show the lingering influence of Inness expressed in the new vocabulary, and, still more, the theses of that Japanese culture which had just penetrated into Western art, largely owing to the teachings of Whistler. Twachtman seems, in a pictorial sense, to have penetrated the nature of the Zen thought, in which material is dissolved into an idea, or as Mr. Binyon has it, in which one is scarcely conscious, in a painting, of the means employed by the artist. The *Harbor Scene: Gloucester, Mass.* [Number 26], *Niagara Falls* [Number 27], and *Yellowstone Park* [Number 20] illustrate what may be termed his 'Japanese' mood, while the four snow scenes and the growing flowers in the *Azaleas* [Number 21] are, perhaps, more direct products of Impressionism.

A more typical follower of Monet's principles is Childe Hassam, who is at the same time the most native—if one may use the phrase—of the American group. "I would rather have it said of me that I am an American", said Mr. Hassam, "than anything else, and I believe I have more right to say it than most people". His *Indian Summer* [Number 35] is a sparkling landscape in a very high key of greens and blues, with remarkable divisions of color. The *Goldfish Window* [Number 41] is probably the finest of several variations of this subject, in which he attempted the complicated effect of a human figure in a window, reflecting the play of light in an exterior garden flooded with sunshine, the darker interior lighted by the reflected and refracted light from the bowl. The *Spanish Stairs* [Number 43] is a famous Hassam, exhibited at the Armory Show of 1913.

J. Alden Weir is represented by an important figure study, *In The Shadow* [Number 34], and by two landscapes, of which the *Three Trees* [Number 32] is notable for its skilful organization and the feeling of depth created by the use of color alone, in the true canon of Impressionism. Of the remaining Americans, outside the main currents of the movement, we may mention Blakelock, Murphy, and Fuller, the last with the sensitive three-quarter length *Maidenhood* [Number 28], the "womanly grace and childlike innocence" of Whittier's poem, which was dedicated to him.

\* \* \* \* \*

One of the climaxes of Parisian art in the 'eighties was the work of Vincent Van Gogh, the overpowering vigour of whose technique came as a revelation to a city which had just begun to accept Impressionism. The notable *Printemps: Près d'Arles* was painted in 1888-9, the year of the famous *Sunflowers* (now on exhibition at the Museum of Modern Art) and of the beginning of his friendship with Gauguin in the new wonderland of Provence. With this painting we end an incomplete summary of a collection in which the keenness of a fine individual taste is everywhere manifest.

Mr. Newman guarantees without qualification the authenticity of all the paintings in the collection.

LESLIE A. HYAM





## EVENING SESSION

Friday, December 6, 1935, at 8:15 o'clock

CATALOGUE NUMBERS 1 TO 51 INCLUSIVE

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### CHARLES EMILE JACQUE

FRENCH: 1813-1894

200- 1. *SHEEP IN A STABLE*

Two recumbent sheep sleeping upon the straw-covered floor of a barn, their heads strongly lighted from above; behind them, a white hen is perched upon the edge of a manger. Signed at lower left, CH. JACQUE.

*Cradled Panel: Height, 6½ inches; length, 10 inches*

From Jules Oehme, New York

### JOHANNES BOSBOOM

DUTCH: 1817-1892

130- 2. *INTERIOR OF A CHURCH*

Depicting the nave of a church, with the light from windows at the left falling upon Romanesque columns and half-round arches, and a wooden screen shutting off the central aisle; figures are gathered in groups conversing. Signed at lower right, J. BOSBOOM.

*Watercolor: Height, 11¼ inches; length, 14¼ inches*

From the John Levy Galleries, New York

### THEODORE ROBINSON

AMERICAN: 1852-1896

40- 3. *PORT BEN*

Evening view of a wooded landscape with a small red house bordering a canal flowing into the left foreground. Signed at lower right, TH. ROBINSON.

*Watercolor: Height, 12½ inches; length, 19½ inches*

From M. Knoedler & Co., New York



EUGENE LOUIS BOUDIN

FRENCH: 1825-1898

4. *NORMANDY FISHING PORT*

500- A clear summer sky is brilliantly reflected in the blue water of a narrow inlet leading out to the open sea, between starlings protecting sands at either side, populated by buildings and figures; sailing boats and dinghies animate the water. Signed at lower right, E. BOUDIN, and dated '88.

*Panel: Height, 11¾ inches; length, 15¼ inches*

JOSEF ISRAELS

DUTCH: 1824-1911

5. *FEEDING TIME*

270- A flagged interior with a rake and baskets beside an *armoire* at the right; a little Dutch girl in blue frock and sabots is standing in profile throwing green herbs to a goat tied nearby. Signed at lower left, JOSEF ISRAELS.

*Watercolor: Height, 19½ inches; width, 14½ inches*

From Jules Oehme, New York

EUGENE LOUIS BOUDIN

FRENCH: 1825-1898

6. *VILLEFRANCHE*

400- Figures strolling and conversing upon a narrow cobbled street, bordered at the left by buildings in shadow, the sun lighting the clock tower and *façade* of a white baroque church at the right. Clear blue sky. Signed at lower right, E. BOUDIN, *Villefranche*.

*Cradled Panel: Height, 16 inches; width, 13 inches*



[NUMBER 7]

# LEON AUGUSTIN L'HERMITTE

FRENCH: 1844-1925

## 7. COUNTRY LANE

A peasant carrying a basket is walking along a dirt road, bordered by fruit trees and grass and a stretch of fence in the left foreground; in the distance, the brow of a hill appears above the gabled red roofs of cottages. Signed at lower right, L. L'HERMITTE.

*Pastel: Height, 17½ inches; length, 21 inches*

From Boussod, Valadon et Cie., Paris

[See illustration]



[NUMBER 8]

# THEODORE ROBINSON

AMERICAN: 1852-1896

## 8. *BLOSSOMS, GIVERNY*

150- A girl in a blue skirt and white blouse is seen beyond the blossoming branches of a tree growing in the immediate left foreground; she is advancing along a path through the orchard, preceded by a child at the right. Signed at lower left, TH. ROBINSON.

*Height, 21 1/2 inches; width, 20 inches*

Painted in 1891

From the Ainslie Galleries, New York

[See illustration]





[NUMBER 9]

## JOHN HENRY TWACHTMAN

AMERICAN: 1853-1902

### 9. *FROZEN BROOK*

400- Snow-covered banks of a winding stream, the farther bank rising to a hill across the middle distance; bordering the stream, which flows into the foreground, are feathery bare trees. Stamped at lower left, *Twachtman Sale*.

*Height, 30 inches; width, 30 inches*

From the Frank K. M. Rehn Galleries, New York, 1924

[See illustration]



[NUMBER 10]

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

10. *AUTUMN FIELDS*

Sloping brown fields centring a copse of bare birch saplings rising before a wintry sky; at the left, a line of woods projects into the middle distance. Signed at lower right, J. FRANCIS MURPHY, and dated 1908.

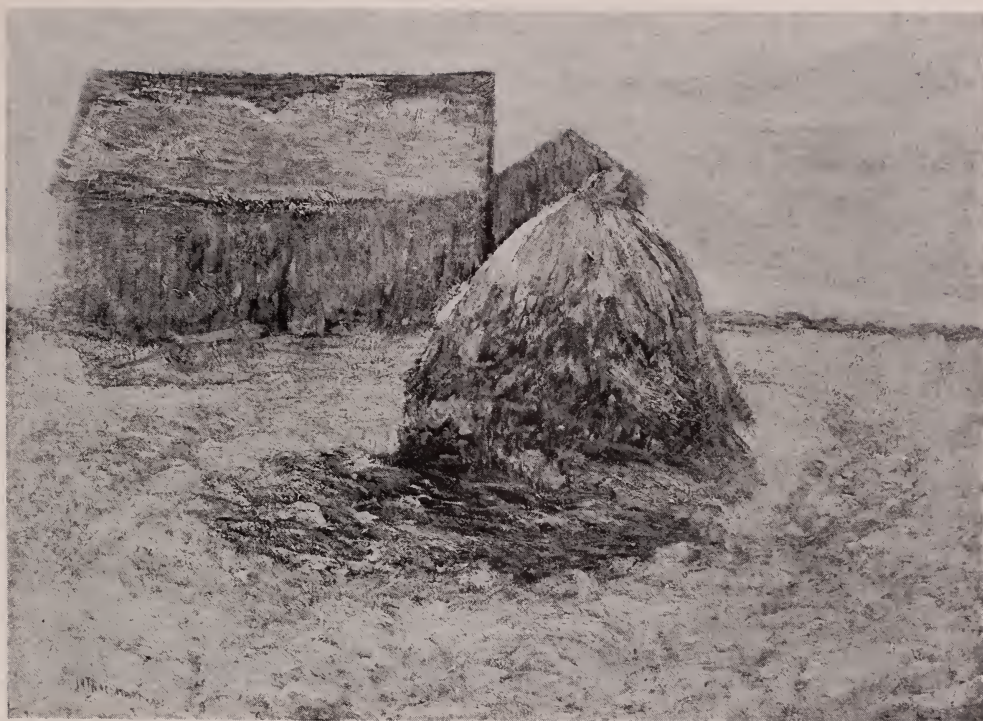
480-

*Height, 16¼ inches; length, 22¼ inches*

Collection of Irving Ramsey Wiles, N.A., New York

From E. & A. Milch, Inc., New York, 1919

[See illustration]



[NUMBER 11]

# JOHN HENRY TWACHTMAN

AMERICAN: 1853-1902

## 11. *HAYRICK*

Coniform hayrick surrounded by snow-covered ground, before two adjacent barns at the left; in the shadow of one is a small orange wagon. Signed at lower left, J. H. TWACHTMAN.

*Height, 22 inches; length, 30 inches*

Collection of Rev. Dr. Rainsford, New York  
From William Macbeth, Inc., New York, 1919

[See illustration]





[NUMBER 12]

MARIE DIETERLE

FRENCH: 1860-

12. *COWS*

425- A shepherdess in blue is seen on the bank of a shallow brook, with her dog at the immediate left tending five cows, a brown and a white one wading in the water, the other three advancing from the left bank. A cumulus sky vaults a vista of green meadows with houses, the foreground enclosed by bushy trees bordering the stream. Signed at lower left, MARIE DIETERLE.

*Height, 24½ inches; length, 32½ inches*

From Theodore C. Noë

[See illustration]





[NUMBER 13]

PAUL JEAN CLAYS

BELGIAN: 1819-1900

13. *ENTRANCE TO THE SCHELDT*

Fishing barges, with sails slacked to dry, are anchored in two groups upon the placid expanse of water, while figures in a dinghy are seen approaching the side of the vessel in the right foreground; in the background is a dim line of shore, with a windmill at right, beneath a blue cumulus sky. Signed at lower right, P. J. CLAYS, and dated '70.

*Cradled Panel: Height, 20 inches; length, 33 inches*

[See illustration]



[NUMBER 14]

# MAURICE B. PRENDERGAST

AMERICAN: 1868-

## 14. *CREPUSCULE*

Figures of girls and children, gaily dressed, are loitering upon a grassy foreground overlooking the curve of a beach and a turquoise sea dotted with sailing vessels among rock islands. Signed at lower right, PRENDERGAST.

*Height, 20 inches; length, 24 inches*

Collection of Charles B. Prendergast, brother of the artist, 1925

From William Macbeth, Inc., New York, 1927

[See illustration]



[NUMBER 15]

# JOHN HENRY TWACHTMAN

AMERICAN: 1853-1902

## 15. *SNOWBOUND*

A snow-covered road, bordered by a stone wall, winds from the foreground into the left distance, past a rambling house with gabled roofs buried by the fall of snow. Signed at lower left, J. H. TWACHTMAN.

*Height, 22 inches; length, 30 inches*

1500- Collection of Henry Smith, New York

From E. & A. Milch, Inc., New York, 1922

[See illustration]





[NUMBER 16]

J. ALDEN WEIR, P.N.A.

AMERICAN: 1853-1919

16. *HILLTOP ROAD*

Sloping field of high green grass, bisected by a fence and rising to a rocky summit and wood of bushy trees; at the right, a path leads into the distance. Signed at lower left, J. ALDEN WEIR.

*Height, 20 inches; length, 25 3/4 inches*

Collection of Henry Smith, New York

From E. & A. Milch, Inc., New York, 1922

[See illustration]



[NUMBER 17]

# JOHN HENRY TWACHTMAN

AMERICAN: 1853-1902

## 17. *WINTER LANDSCAPE*

Snow-covered fields with a meandering stream flowing into the right foreground; a small house is situated upon the farther bank, before the hazy outlines of a wood. Signed at lower left, J. H. TWACHTMAN, and dated '95.

*Height, 22 inches; length, 30 inches*

From the Frank K. M. Rehn Galleries, New York, 1925

[See illustration]



[NUMBER 18]

# LEON AUGUSTIN L'HERMITTE

FRENCH: 1813-1894

## 18. *WASHING AT THE RIVER'S EDGE*

200- Late afternoon view of a curving river with sunlight illuminating buildings upon the distant bank; in the left foreground, four peasant women are gathered, one kneeling by the water, the others loading linen into a wheelbarrow. Signed at lower left, L. L'HERMITTE.

Pastel: Height, 17¾ inches; length, 21½ inches

[See illustration]





[NUMBER 19]

ERNEST LAWSON, N.A.

AMERICAN: 1873-

19. *LANDSCAPE*

Diagonal stretches of road crossing the foreground and mounting a sloping hill crowned at the summit with buildings; upon the plain below are scattered additional buildings. Signed at lower left, E. LAWSON.

*Canvas Mounted on Cradled Panel: Height, 25 inches;  
length, 30 inches*

From the Babcock Galleries, New York

[See illustration]





[NUMBER 20]

## JOHN HENRY TWACHTMAN

AMERICAN: 1853-1902

### 20. *YELLOWSTONE PARK*

View of a blue stream with snow-covered banks winding between the steep sides of a canyon, the summit, grass-topped, extending into the distance beneath a blue sky. Signed at lower right, J. H. TWACHTMAN.

*Height, 30 inches; width, 28 1/4 inches*

1050- From R. C. & N. M. Vose, Boston

From the Howard Young Galleries, New York

[See illustration]



[NUMBER 21]

JOHN HENRY TWACHTMAN

AMERICAN: 1853-1902

21. *THE AZALEAS*

A sunlit garden path, bordered by colorful shrubs of azaleas in bloom, leads from the foreground toward a white house partly concealed by bushy green trees; beyond the house are woodlands and a field. Signed at lower left, J. H. TWACHTMAN.

*Height, 29 inches; width, 25 inches*

Collection of Henry Smith, New York

From E. & A. Milch, Inc., New York, 1922

Panama-Pacific International Exposition, San Francisco, 1915

[See illustration]





[NUMBER 22]

RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847-1919

22. *AN OPENING IN THE WOODS*

900- A narrow brook, with rocky bed, flows into the foreground, bordered at the left by a high boulder, in the shadow of which sits an Indian girl; at the right, a russet wood crowns a rise which screens a view of distant country and bright blue cumulus sky. Signed at lower right, R. A. BLAKELOCK.

*Panel: Height, 15 ½ inches; length, 24 inches*

From M. Knoedler & Co., New York

From the Babcock Galleries, New York

[See illustration]



[NUMBER 23]

GUSTAVE COURBET

FRENCH: 1819-1877

23. *PAYSAGE DU JURA*

The high steep face of rocks encloses the foreground at the right, where an antelope lies in the shade of several tall trees; at the left is a placid stream and, beyond it, a wooded shore, with a patch of blue sky appearing above the tree tops. Signed at lower left, G. COURBET, and dated '69.

*Height, 23½ inches; length, 29 inches*

From R. C. & N. M. Vose, Boston

[See illustration]



[NUMBER 24]

# EUGENE LOUIS BOUDIN

FRENCH: 1825-1898

## 24. *TROUVILLE*

Twilight view of the Seine winding to the left past the imposing buildings of the town upon the farther shore; off the less populated nearer shore, at the left, are dinghies anchored or propelled by passengers, one in midstream making for the town. Signed at lower left, E. BOUDIN, and dated *Trouville, 19 Octobre*.

*Height, 14½ inches; length, 23¼ inches*

From C. W. Kraushaar, New York

[See illustration]





[NUMBER 25]

FELIX ZIEM

FRENCH: 1821-1911

25. *VENICE*

Blue summer sky above the entrance to the Grand Canal, with figures in a gondola crossing before a view of the Doges' Palace and the Campanile; at the left are fishing boats with red and yellow sails slacked to dry and, at the right, a ship under way. Signed at lower left, ZIEM.

*Cradled Panel: Height, 17 inches; length, 28½ inches*

[See illustration]

JOHN HENRY TWACHTMAN

AMERICAN: 1853-1902

26. *HARBOR SCENE: GLOUCESTER, MASS.*

1900-  
Sailing vessels and miscellaneous shipping animating the blue waters of a harbor, with a pier running out from a road in the foreground, the scene viewed from an elevation, above the gabled roofs of a white house. Signed at lower right, J. H. TWACHTMAN.

*Height, 24¾ inches; width, 24¾ inches*

Collection of Mrs. Herbert Croly, New York

From E. & A. Milch, Inc., New York, 1923

[See illustration]





HARBOR SCENE: GLOUCESTER, MASS.

NUMBER 26

JOHN HENRY TWACHTMAN

JOHN HENRY TWACHTMAN

AMERICAN: 1853-1902

27. *NIAGARA FALLS*

View of the Falls from the Cave of the Winds, the high fall of water allowing a glimpse of sky at upper left; below, the mist from the foaming water obscures a view of the river. Signed at lower right, J. H. TWACHTMAN.

*Height, 30 inches; width, 30 inches*

Collection of Mrs. Alexander Morten

From William Macbeth, Inc., New York, 1917

2700- Collection of Mrs. Chauncey Blair, New York, 1917

From E. & A. Milch, Inc., New York, 1919

John H. Twachtman Exhibition of Paintings and Pastels, Albright Art Gallery, Buffalo, N. Y., 1913

Twachtman Special Exhibition, Macbeth Galleries, New York, 1919

Recorded and illustrated in Allen Tucker, *John H. Twachtman* (Whitney Museum of American Art, American Artists Series), 1931, p. 28

[See illustration]



NIAGARA FALLS: NUMBER 27

John Henry Twachtman



GEORGE FULLER, N.A.

AMERICAN: 1822-1884

28. *MAIDENHOOD: MISS BRADLEY*

Three-quarter-length figure to half left of a girl in a white frock, wearing a pink rose at her bosom; standing before an evening landscape with a low horizon meeting a cloudy sky. Signed at lower left, G. FULLER.

*Height, 42 inches; width, 30 inches*

700-  
Painted in 1881

Collection of Mrs. William F. Matchett, Boston

From the Copley Galleries, Boston, 1922

From the John Levy Galleries, New York, 1922

Boston Art Club Exhibition

Memorial Exhibition of George Fuller's Works, Museum of Fine Arts, Boston

Centennial Exhibition of the Works of George Fuller, Metropolitan Museum of Art, New York, 1923, No. 14

Recorded in *George Fuller, His Life and Works*, 1886, p. 92

[See illustration]

CHILDE HASSAM, N.A.

AMERICAN: 1859-1935

29. *SEA AND ROCKS*

400-  
A wide expanse of blue sea stretching to a high horizon, with the white foam of surf breaking over high rocks grown with seaweed in the foreground. Signed at lower left, CHILDE HASSAM, and dated 1907.

*Height, 22 inches; length, 24 inches*

From the John Levy Galleries, New York

HENRI JOSEPH HARPIGNIES

FRENCH: 1819-1916

30. *FOOTPATH ALONG THE LOIRE*

300-  
Tall trees at the left crown a sloping embankment, casting shadows across a narrow path which leads into the foreground; at the right, the placid river reflects the trees of the farther shore. Upon the path are figures, one a boy in a blue shirt walking away from the observer. Signed at lower left, H. J. HARPIGNIES, and dated '92.

*Height, 15 1/4 inches; length, 18 1/4 inches*

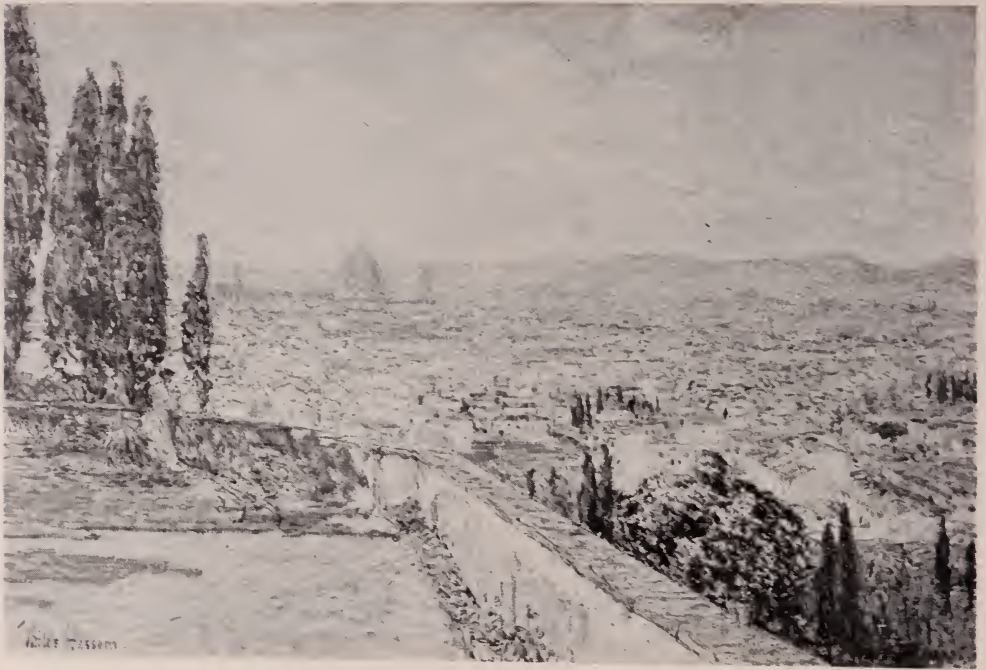
From Theodore C. Noë



MAIDENHOOD: MISS BRADLEY

NUMBER 28

George Fuller, N.A.



[NUMBER 31]

CHILDE HASSAM, N.A.

AMERICAN: 1859-1935

31. *VIEW OF FLORENCE FROM SAN MINIATO*

Observed from an elevated terrace in the left foreground is a view of the red roofs of the city surrounded by a circle of low hills, with the dome of the Duomo conspicuous at the centre. Signed at lower left, CHILDE HASSAM, and dated at lower right, *Florence*, 1897.

*Height, 23¾ inches; length, 35¾ inches*

Collection of C. Vanderbilt Barton, New York

From the Frank K. M. Rehn Galleries, New York, 1927

[See illustration]





[NUMBER 32]

J. ALDEN WEIR, P.N.A.

AMERICAN: 1853-1919

32. *THREE TREES*

Three bushy trees with heavy fresh green foliage centre a landscape of green fields and other trees, with a house visible at the extreme left middle distance. Signed at lower right, J. ALDEN WEIR.

*Height, 27 inches; length, 34 inches*

Collection of Charles Lansing Baldwin, New York, 1922

From William Macbeth, Inc., New York, 1922

Recorded (dimensions incorrect) in Duncan Phillips, *Julian Alden Weir, An Appreciation of His Life and Works*, 1922, p. 137

[See illustration]



[NUMBER 33]

PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

33. *JEUNE FILLE À SA TOILETTE*

Bust-length figure of a young girl in a white *chemisette*, looking toward the observer over her bare left shoulder, while she is combing her long fair hair; fluctuating background of bluish green with a streak of rose at the left. Signed at upper right, RENOIR.

Height, 16½ inches; width, 13 inches

Purchased from the artist  
From Durand-Ruel, Paris



[NUMBER 34]

J. ALDEN WEIR, P.N.A.

AMERICAN: 1853-1919

34. *IN THE SHADOW*

Half-length figure of a young woman seated in an armchair leaning against a gray coverlet; she is turned to half right, her face in shadow, and her bare right shoulder strongly lighted from the left. Signed twice, J. ALDEN WEIR.

*Height, 33¾ inches; width, 24¼ inches*

Painted in 1910-19

Purchased from the artist

From E. & A. Milch, Inc., New York, 1919

J. Alden Weir Special Exhibition, Milch Galleries, New York

Recorded in Duncan Phillips, *Julian Alden Weir, An Appreciation of His Life and Works*, 1922, p. 138

400-



CHILDE HASSAM, N.A.

AMERICAN: 1859-1935

35. *INDIAN SUMMER*

Expanse of blue sky screened at the right by a copse of saplings in golden yellow foliage; a brook flows across the left foreground, beside a field bounded in the distance by russet woods. Signed at lower right, CHILDE HASSAM, and dated 1905.

*Height, 32¼ inches; length, 36 inches*

From William Macbeth, Inc., New York

From E. & A. Milch, Inc., New York, 1919

[See illustration]





INDIAN SUMMER; NUMBER 35

Childe Hassam, N.A.

CLAUDE MONET

FRENCH: 1840-1926

36. *FEMME A L'OMBRELLE:*

*JARDIN DE MONET, ARGENTEUIL*

A lady, said to be Monet's first wife, in a blue jacket, protected by a Japanese parasol, is walking toward the observer along a bed of tall yellow, orange, and red garden flowers; while the sun, shining through a background of trees, penetrates in patches to a green lawn at the right. Signed at lower right, CLAUDE MONET, and dated '75.

*Height, 29½ inches; length, 39½ inches*

7800- Purchased from the artist

From Durand-Ruel, Paris

From the John Levy Galleries, New York

Loan Exhibition, French Painters of the Nineteenth Century, Fearon Galleries, New York, 1924

[See illustration]





FEMME A L'OMBRELLE : JARDIN DE MONET, ARGENTEUIL

Claude Monet

[NUMBER 36]

PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

37. *LA JEUNE MERE*

Portraying a young woman of peasant type with dark hair knotted high upon her head, wearing a loose rose-red jacket and dotted white skirt; she holds a baby in a pink frock upon her knees, inclining her head to look into its face. Particolored background of green and henna red. Signed at upper left, RENOIR.

*Height, 22 inches; width, 18¼ inches*

Painted in 1898

Purchased from the artist

From Durand-Ruel, Paris

[See illustration]





LA JEUNE MERE: NUMBER 37

Pierre Auguste Renoir

JOHN SINGER SARGENT, N.A., R.A.

AMERICAN: 1856-1925

38. *MADAME ERRAZURIZ ('THE LADY IN BLACK')*

A young woman in a black gown with V-neck is seated in a crimson chair, leaning slightly forward, her animated features turned to the observer; she holds at her right a flowered green fan, related to a bottle-green background. Signed at upper right, JOHN S. SARGENT.

*Height, 31 3/4 inches; width, 23 1/4 inches*

Mme Errázuriz, an Austrian, was the wife of Sr Thomas Errázuriz, Chilean Ambassador to Great Britain; she was a conspicuous figure at court, a friend of King Edward VII, and celebrated for her wit and great beauty.

Painted in Paris in 1884

Collection of C. H. F. Kindermann, Esq., London

From Kirkham & Hall, New York, 1924

Royal Academy Exhibition, London

Described in William H. Downes, *John S. Sargent, His Life and Works*, 1925, p. 136

Recorded in the Hon. Evan Charteris, K.C., *John Sargent*, 1927  
p. 258

[See illustration]



MADAME ERRAZURIZ ('THE LADY IN BLACK')

John Singer Sargent, N.A., R.A.

[NUMBER 38]

VINCENT VAN GOGH

DUTCH: 1853-1890

39. *PRINTEMPS: PRES D'ARLES*

Blossoming fruit trees, and the pointed tops of evergreens seen in the right distance, screen a fleecy sky; a garden planted in diagonal sprouting rows extends across the foreground and into the middle distance at the extreme right, geometrically bounded by a high picket fence and irrigation ditches.

*Height, 25 1/2 inches; length, 32 inches*

15000- Painted in Arles in 1888-9

Collection of André Bongers, brother-in-law of the artist's brother, Amsterdam; bequeathed by Mrs Vincent van Gogh, wife of the artist

From the Galerie D'Art D'Audretsch, The Hague

From Jack Niekerk, Amsterdam

From the Howard Young Galleries, New York

From W. H. Holston, New York

Exhibited at the Municipal Museum, Amsterdam, 1905, No. 169

International Exhibition, Cologne, 1912, No. 22

Exhibited at the Musée Teyler, Haarlem, 1923, No. 29

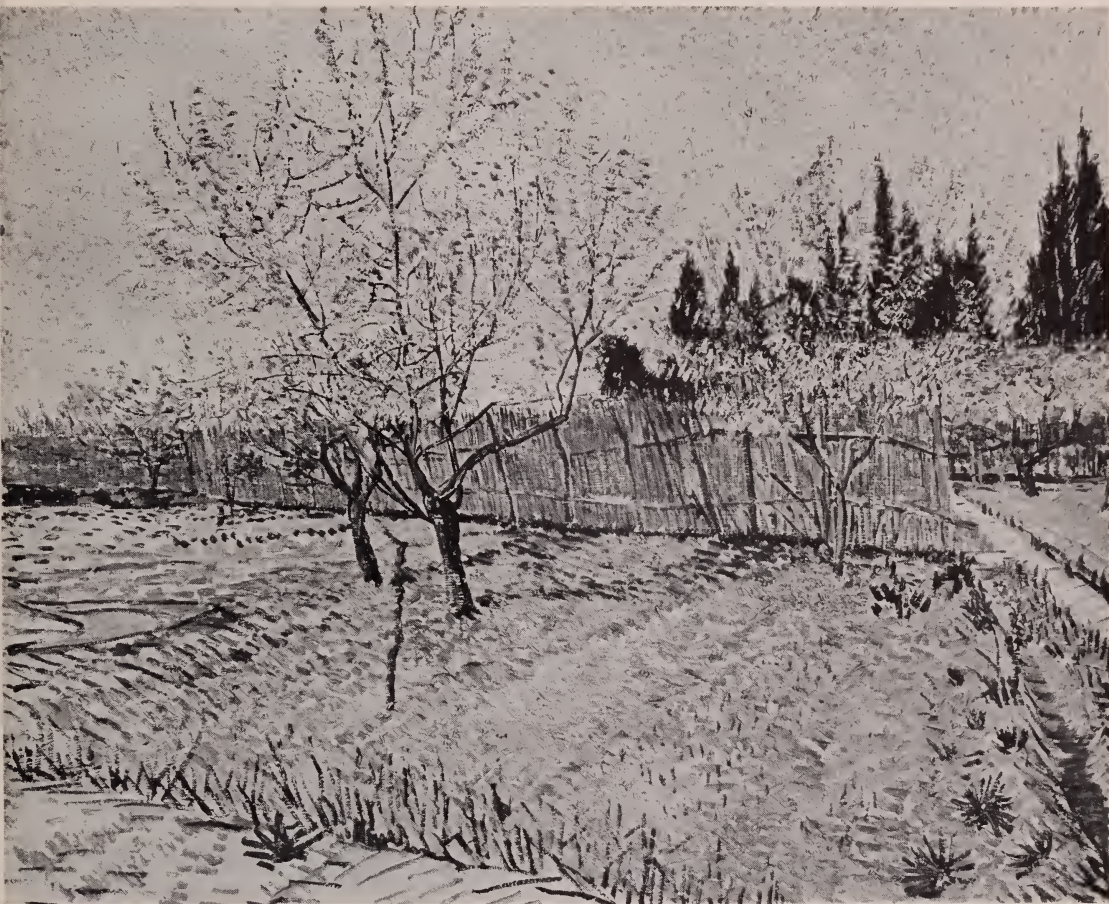
Exhibition of Paintings from Memling, Holbein and Titian to Renoir and Pissarro, Reinhardt Galleries, New York, 1928

Endorsed by H. P. Bremmer (author of the monograph on Van Gogh, Amsterdam, 1911), The Hague

Described and illustrated in J. B. de la Faille, *L'Oeuvre de Vincent van Gogh*, 1928, Vol. I, p. 157, and illus. Vol. II, pl. CLII, No. 551

[See illustration]





PRINTEMPS: PRES D'ARLES

NUMBER 39

Vincent van Gogh

CLAUDE MONET

FRENCH: 1840-1926

40. *ANTIBES: VUE DE LA CATHEDRALE*

Morning light upon a brilliant view of the Mediterranean at the foot of hills rising before a turquoise sky; the buildings of the town, dominated by the twin towers of a cathedral, appear upon the distant shore, seen from a foreground of purplish shrubs with a solitary tree at the left. Signed at lower right, CLAUDE MONET, and dated '88.

*Height, 25 3/4 inches; length, 36 1/2 inches*

3000 - From Durand-Ruel, Paris

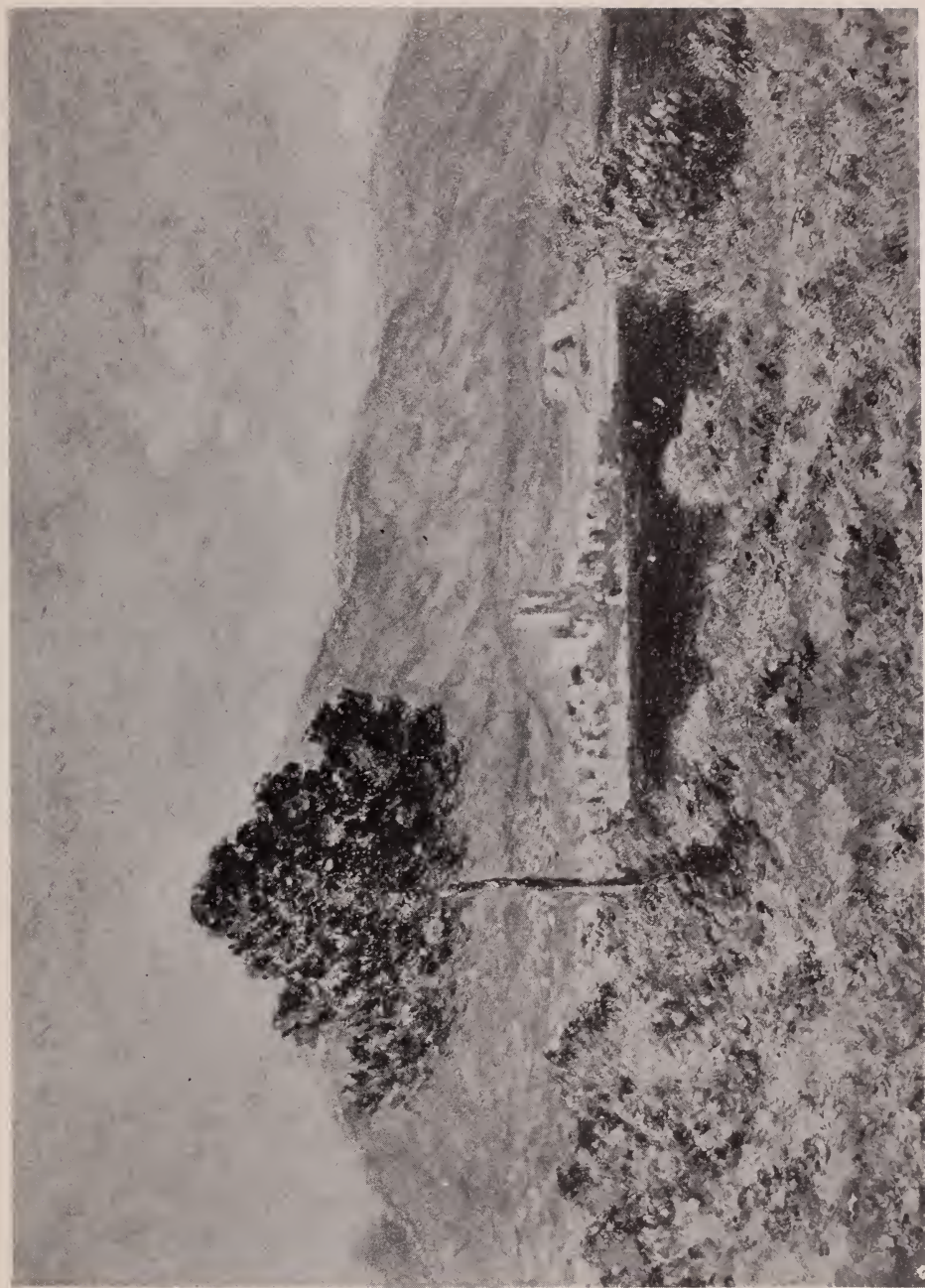
Collection of Thomas L. Manson, New York

From E. & A. Milch, Inc., New York, 1922

Loan Exhibition, French Painters of the Nineteenth Century, Fearon Galleries, New York, 1924

[See illustration]





ANTIBES : VUE DE LA CATHEDRALE

Claude Monet

CHILDE HASSAM, N.A.

AMERICAN: 1859-1935

41. *THE GOLDFISH WINDOW*

A fair-haired girl in a flowered kimono stands to the right, before a wide open window, looking out to a green lawn shadowed by trees, the light shining through a globular bowl of goldfish placed upon a table. Signed at upper left, CHILDE HASSAM, and dated 1916.

Height, 33½ inches; length, 49½ inches

Purchased from the artist

From E. & A. Milch, Inc., New York, 1919

Recorded and illustrated in Nathaniel Pousette-Dart, *Childe Hassam* (Distinguished American Artist Series), 1922

[See illustration]





THE GOLDFISH WINDOW: NUMBER 41

Childe Hassam, N.A.

GEORGE INNESS, N.A.

AMERICAN: 1825-1894

42. *SILVERY AUTUMN*

A blue sky, with a dark cloud directly overhead, vaults an expanse of low country overgrown with shrubs, while a golden yellow wheat field stretches across the foreground; the field is bordered by three wintry saplings shorn of foliage, and nearby the figures of a man and a woman are seen tending a bonfire, with smoke trailing off into the distance. Signed at lower right, G. INNESS, and dated 1886.

*Panel: Height, 20¼ inches; length, 30 inches*

Collection of Mrs. Charles O. Gates, Brooklyn, N. Y., 1919

From William Macbeth, Inc., New York, 1919

Exhibited at the Union League Club, Brooklyn, N. Y.

[See illustration]



SILVERY AUTUMN: NUMBER 42

George Inness, N.A.

CHILDE HASSAM, N.A.

AMERICAN: 1859-1935

43. *THE SPANISH STAIRS, ROME*

2300- The *façade* of the Trinità dei Monti, illuminated by golden sunlight, surmounts a part view of the wide and monumental flight of stairs, forking about the terrace and bordered by scattered cypresses at the left; peasant women carrying baskets, and other figures in brightly colored costumes, are seen upon the steps. Signed at lower right, CHILDE HASSAM, and dated *Rome*, 1897

Height, 29¼ inches; width, 23½ inches

Purchased from the artist

From E. & A. Milch, Inc., New York, 1919

International Exhibition of Modern Art, Armory of the Sixty-ninth Infantry, New York, 1913, No. 72

[See illustration]





THE SPANISH STAIRS, ROME : NUMBER 43

Childe Hassam, N.A.

JOHAN BARTHOLD JONGKIND

DUTCH: 1819-1891

44. *STREET SCENE, GHENT*

View of a narrow cobbled street, the pavements thronged with figures; at the left, the spire of a Gothic church rises before a cloudy blue sky. Signed at lower left, JONGKIND, and dated 1878.

*Height, 16 inches; width, 10¾ inches*

THEOPHILE EMILE DE BOCK

DUTCH: 1851-1904

45. *AUTUMN LANDSCAPE*

An expanse of meadows, bisected by a stream flowing into the foreground and reflecting a cloudy blue sky, which is screened at the left by a copse of russet birches; in the right distance, a farmhouse rises upon the low horizon. Signed at lower right, TH. DE BOCK.

*Cradled Panel: Height, 10¾ inches; length, 18 inches*

From Theodore C. Noë

STANISLAS VICTOR LEPINE

FRENCH: 1835-1892

46. *THE SEINE NEAR PARIS*

Pearl gray sky luminously reflected in the river flowing at the left, with women washing upon the sandy shore near the observer; barges are anchored in midstream and, in the distance, upon either shore, are the buildings and factories of the city. Signed at lower right, S. LEPINE.

*Height, 13¼ inches; length, 22 inches*

From Durand-Ruel, Paris

JOHN NOBLE, N.A.

AMERICAN: 1874-1934

47. *LE PORT, BOULOGNE*

Hazy view of the clustered houses of the town seen from a quay across the blue waters of a harbor; a cathedral dominates the buildings and crowns the hilly shore, while the rising sun appears at the left, casting an iridescent light upon the roofs and the spars of two fishing vessels moored in the right foreground. Signed at lower right, JOHN NOBLE.

*Height, 32½ inches; length, 40 inches*

From E. & A. Milch, Inc., New York, 1925

John Noble Special Exhibition, Milch Galleries, New York

EMMA CIARDI

VENETIAN: 1879-1933

290- 48. *TIEPIDO SOLE*

View of a grass terrace enclosed by slender trees and a balustrade, above which is an expanse of sky with puffs of white cloud; a masked Venetian lady in rose and a gentleman in white are standing at the left, while another couple are seated in the shade of the trees at the right. Signed at lower right, EMMA CIARDI, and dated *Venezia*, 1920.

*Height, 20½ inches; length, 26 inches*

From the Howard Young Galleries, New York

EMMA CIARDI

VENETIAN: 1879-1933

290- 49. *CALMA SERENA*

Depicting figures seated upon the curved white balustrade of a grass-grown terrace; two Venetian ladies with a parasol, and a gentleman, are seated at centre looking out toward an invisible view, while a couple are conversing upon the seat at right. Signed at lower right, EMMA CIARDI, and dated on back of canvas, *Venezia*, 1923.

*Height, 21 inches; length, 26 inches*

From the Howard Young Galleries, New York

THEODORE ROBINSON

AMERICAN: 1852-1896

50- 50. *GIRL SEATED UPON A WHEELBARROW*

Flickering sunlight, penetrating the trees of a garden background, lights the figure of a young girl seated to half right upon a rudely constructed wheelbarrow. Signed at lower left, TH. ROBINSON.

*Height, 13½ inches; length, 17 inches*

From the Ainslie Galleries, New York

DAVID ADOLF CONSTANT ARTZ

DUTCH: 1837-1890

70- 51. *PORTRAIT OF A WOMAN*

Waist-length figure of an elderly peasant woman wearing a white linen cap and black dress and shawl, her hands folded before her. Signed at upper right, ARTZ.

*Watercolor: Height, 29½ inches; width, 20½ inches*

[END OF SALE]

*Total \$ 75265-*





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